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The Late Paresh Chandra Dasgupta

On 9th September, 1982 the Ex-Director of Archaeology, West Bengal & Ex-Professor of Calcutta University Sri Paresh Chandra Dasgupta has passed away at his residence at Dalimtala Lane, Calcutta, after suffering six months of paralytic strokes. He has left his wife, one son & four daughters. Born in 1924 he was the son of Dr. Tamonash Chandra Dasgupta, the Ex-Ramtanu Lahiri Professor & Head of the Department of Modern Indian Languages & grand son of Dr. Rai Bahadur Dinesh Chandra Sen, the Ex-Head of Modern Indian Languages, both of Calcutta University. After passing M.A., in A.I.H.C., in 1946 from Calcutta University he went by the inspiration of Dr. Nihar Ranjan Ray to the Bangkok University, Thailand as a teacher and was elected there Director of Indo-Thai Cultural Institute. After that under Dr. Kalidas Nag he started researches on Indo-Thai cultural links & on the prehistoric links between the subcontinent & the Pacific area in general. In 1951 he joined the Tamluk College as a Professor of History and started seeking out the pre-proto & ancient historical objects of the ancient Tamralipta region which finds are housed now at the Ashutosh Museum

of Indian Art, Calcutta University, where he joined as Assistant Curator in 1955 and was one of the founder of the Department of Museology, Calcutta University. From 1960 to 1981, his year of retirement he officiated as the Director of Archaeology, Government of West Bengal, with honour. The total number of his articles on Archaeology & History in different Journals & Magazines number more than 300 (three hundred). Some of his early laurels are his article in 'Calcutta Review' Magazine : 'The Maritime Peoples of ancient India' which dealt on the early prehistoric links between India, S. E. Asia & the shores of Australia & the discoveries of Chandraketu Garh, Tamralipta Port, Khana-Mihirer Dhipi, Hominid Fossils from Susunia Hills, Purulia (in cooperation with G.S.I.)—the first of its kind in eastern India (1968), Nalrajar Garh & pre-historic finds from Chilapata forest & submountain Himalayas. He discovered many other finds from the lower Gangetic valley. His important books are 'Aranya Chayar Durge' (North Bengal prehistory), 'Pragaitihasik Bangla', 'Pragaitihasik Susunia', 'Pragaitihasik Banglar Ruprekha', 'The Terracottas of Hetampur', 'Exploration at Pandu Rajar Dhipi', 'Exploring Bengal's Past',—a Bulletin of the Department of Archaeology of W. Bengal. Two of his important articles are (1) 'The Lost Temples of Bengal' published serially in 'The Statesman' & (2) 'Rupnarayaner Nabik' in 'The Ananda Bazar Patrika'. Lastly it is to be noted that before 1953-54, there was no place of Bengal & other regions east of Agra-Nagpur longitude, in the Archaeological & pre-historic map of India, it was Sri Dasgupta who did this job through researches & actual finds (as in Sijua 1977). His cooperations with Dr. Nihar Ranjan Ray, Dr. Kalidas Nag, Dr. K.G. Goswami, Dr. Sukumar Sen, Dr. B. N. Mukherjee & Dr. Kalyan Ganguly will ever stay in records.

But more important to us is Dasgupta's profound interest in Jainology. From time to time he not only contributed articles to this Journal but was a source of inspiration to us. It is no exaggeration if we acknowledge that the last Mahavira Jayanti Number was largely inspired by him and contained three items from his pen. As a mark of our respect to this departed friend and scholar we are reprinting an article written by him on the occasion of 2500th Nirvana Anniversary of Bhagavan Mahavira and published in The Statesman dated April 29, 1975.

Jainism in Ancient Bengal

PARESH CHANDRA DASGUPTA

Jainism as the religion of the Nirgrantha has a distinctive history in the Indian civilization for centuries before the Christian era. Representing an institution of thought for attaining perfect knowledge as concomitant of the cessation of rebirth, Jainism has its enduring contribution not only in the field of inquiry but also in respect of art and literature.

Since Rsabhanatha who has been praised in the ***Rgveda*** and in the *Bhāgavata* the succession of Tirthankaras or Jinas has epitomised the liberation of soul symbolising the glory of inner quest. Within such a mural of history glowing with the majesty of Kevali, Bengal has a unique role of her own. Though the religion of the Nirgrantha was first preached by Mahavira in the 6th century B. C. its inherent ideals emanating from the fount of past realisation should have moved generations through centuries.

Among other Tirthankaras Parsvanatha and Neminatha before Mahavira belong to an age close to the threshold of history. It may be recalled that 20 of the 24 Tirthankaras from Rsabhanatha to Mahavira attained their *nirvāṇa* on the crest of the Sammeta Sikhara, i.e. the mount of Parsvanatha in eastern India. Standing in a picturesque landscape of Hazaribagh district close to West Bengal, the hill has both an idyllic and holy association. It is sacred to the Jainas.

The Jaina literature from earliest times shows deep knowledge and intimacy of Bengal. Thus, among other instances, the *Bhagavatī Sūtra* mentions Vanga as one of the 16 important principalities, the Mahajanapadas, which flourished in India during the advent of Mahavira in the 6th century B.C.

It is well known that Jainism had its historical origin and efflorescence in eastern India. Even Parsva who was a prince of Varanasi associated his life and spiritual glory with regions now comprised by present Bihar. Born at Ksatriya Kundapura near Vaisali and achieving *nirvāṇa* at Pavapuri Mahavira produced a legend of emancipation in the east. According to the *Ācārāṅga Sūtra* he personally visited the pathless tracts of Vajjabhumi and Subbabhumi in West Bengal.

Great Hardship

As a wandering mendicant destined to be the Kevali, Mahavira experienced great hardship in the region. Not only was he challenged by the bleak topography but also by the rudeness of the villagers who failed to comprehend the deep serenity of a soul which would not produce a ripple by either violence or elements of nature. He moved like a conqueror avoiding the mirage of earthly pleasure. As it appears, the sojourn of Mahavira in Bengal was mainly confined to lonely highlands far away from cities and from lands rich with corn.

The Jaina religion was firmly established in Bengal in the Mauryan period more than two thousand years ago. The *Kathākoṣa* preserves a tradition that the Jaina preceptor and saint, Bhadrabahu who was a contemporary of Candragupta Maurya, was born at Devkot, also known as Kotivarsa, in north Bengal. The place is identified with ancient Bangarh in West Dinajpur district. After Bhadrabahu his disciple, Godasa, established an order known as Godasagana. Among the branches of this order split up from the main church, the three named as Tamraliptika, Kotivarsiya and Pundravardhaniya evidently belonged to Bengal. While Tamraliptika refers to the ancient city-port, Tamralipta, which lies buried at modern Tamluk on the Rupnarayan in Midnapur district, the other two obviously belonged to the northern parts of Bengal covering the ancient Kotivarsa and Pundravardhana.

Influence in Bengal

Thus, it will be found that the Nirgranthas gained a strong ground in Bengal as early as the age of the imperial Mauryas. As an emperor ruling from Pataliputra Asoka was well aware of the popularity of the religion of the Nirgrantha and the institution of the Ajivikas. He honoured diverse religious schools with a predilection for the doctrine of the Buddha in a country distinguished by the age-old civilization of *deva*-worshippers. As for Bengal the *Divyāvadāna* refers to the Nirgranthas of Pundravardhana during the life time of Asoka. It may be noted that very recently a terracotta votive plaque visualizing the sacred wheel and the *triratna* flanked by what appears to be a goose has been unearthed at Farakka in Murshidabad district. On stylistic and stratigraphic grounds the object is datable to the Maurya-Sunga period. The plaque recalls the symbolic motifs of the Jaina *Āyāgapaṭṭas*. As regards the religion of the Nirgrantha in Bengal in early historic times mention may be made of an inscription from Mathura dating from the 2nd century A.D. which in all probability refers to a Jaina monk from Bengal.

One of the most important records on Jainism in Bengal is the copper plate inscription from Paharpur (Rajshahi) in Bangladesh. Dated in the Gupta era 159 (478-79 A.D.) it records a gift of land by a Brahmin couple for a Jaina Vihara at Vata-Gohali. The Vihara, i.e. the monastic establishment, belonged to the followers of Nirgranthanatha Acarya Guhanandin of the Pancastupa section of Banaras. On the site of this ancient Jaina Vihara was later on erected a Buddhist monument of outstanding plan and design which has been laid bare by excavation at Paharpur. It is possible that the great temple with the terraces and the paved platform in the centre was inspired by the symbolic construction of a Jaina shrine conforming to the architectonic type of a Caumukha. Such a suggestion was made by K. N. Dikshit, the excavator. "In this connection", says Prof. S. K. Saraswati, "we should also take into account a particular type of temples at Pagan in Burma, which may be described as an adaptation of Caumukha shrines of the Jainas." (The History of Bengal, edited by Dr. R. C. Mazumdar, Dacca 1943, p. 507).

Followers of Jainism

As it has been attested by the Chinese pilgrim, Hiuen Tsang, there had been a large number of followers of Jainism in Bengal in the 7th century A.D. At that time the Nirgranthas probably firmly established their position, especially in the northern, southern and eastern parts of the country.

Though the forces of Jainism gradually declined in Bengal in the post-Gupta period, it nevertheless inspired the art of the country over a number of centuries. A large number of Jaina sculptures as also ruins of shrines and cult-objects scattered in West Bengal bear witness to this. The images of Tirthankaras from 24 Parganas, Midnapur, Bankura, Burdwan and Purulia districts besides a unique example from Dinajpur enshrine a deep perception or the majesty of detachment as visualized by the *kāyotsarga* or meditation. The sculptured slabs from Surohar (Dinajpur) and Sat-Deuliya (Burdwan district) with their symbolic composition and appeal are remarkable examples.

Among the Jaina sculptures carved in *kāyotsarga* attitude so far discovered in Bengal, the 7½ ft image of Tirthankara Candraprabha at Pakbirrah in Purulia district has a classic grandeur in conformity with the vocabulary of art that existed in Manbhum seemingly in the 9th century A.D.

Jaina Sculpture

For a pilgrim looking for iconoplastic art of the Nirgranthas, relevant sculptures of much significance are being preserved in the Indian Museum, the Ashutosh Museum of Indian Art, the State Archaeological Gallery of West Bengal and the Vangiya Sahitya Parishad in Calcutta and in the Varendra Research Society (Rajshahi). Valuable Jaina sculptures also belong to the collection of Puran Chand Nahar at the Ashutosh Museum. The collection of Kalidas Dutta of Jayanagar-Majilpur presented to the State Archaeological Gallery also includes valuable examples of Jaina sculpture.

Besides the architecture of Purulia which must have been stimulated by the activity of the Nirgranthas mention may be made of the brick temple of Sat-Deuliya near Memari in Burdwan district which is closely associated with Jaina relics. The curvilinear turret of the temple at Sat-Deuliya reminds one of an architectural developments ranging from the Orissa prototype at Barakar.

The fall of the Pala empire and subsequent political and cultural vicissitudes hastened the decay of Jainism in Bengal. In the medieval period the religion was again introduced in the region by new immigrants from western India. Still there are some relics of ancient ideology and faith which have been traced not only in the religion of the Saraks of the western highlands, but also in the mystic cults of the Avadhuts recalling a theme of the *Ācārāṅga Sūtra*.

Holy Image, Holy Truth

LEONA SMITH KREMSER

It was 1962. Already I was a self-converted vegetarian in a community of flesh-eaters. Thus were friends lost, marriage shaken and kinsfolk shamed.

May I say, my family were generations of hunters/fishermen/ meat-eaters. Ethnically, they were mostly the English, small landholders in America from the 1700's, moving ever west with their beef cattle.

Bloodletting always had sickened me.

"Our dear child, our strange child ! Blood makes her sob and the slaughterhouse makes her scream."

Now I was a thinking adult. At long last I'd shaken the meat-eating hand of the past off my shoulder. I did not know the word 'vegetarian' ; I did not know that certain peoples did not eat the creatures. It was the voice within that spoke: take no flesh-food.

Soon I began to want a spiritual presence in my life. Again I was at odds with my heredity/environment that were neither hostile nor friendly towards religion, just indifferent.

At the moment I was living in San Francisco, California. Methodically I pursued various Christian sects ; they talked God and coveted animal-flesh. Was there no religion for me ? Sorrily, were my dreams to float without foundations ?

On blind hope, I sought the public library for information on non-Christian religions. Thus was I reading a chapter on India.

A single sentence noted Jainism wherein the way of life was non-injury to all living creatures. *To all living creatures* ? I was dumbstruck ! What was this faraway religion ?

"No information," the reference librarian said. Finally, a clerk in an import store told of the one Jain about whom he knew, a Bombay

merchant. I wrote to Bombay. Six months later, a pack came from the World Jain Mission in Aliganj.

So began my rational study. What I did not understand did not dismay me. For I always kept in mind that here was a religion of non-injury to all living things.

'Voice of Ahinsa', the Mission's magazine, was my first support. Over the months, I wrote to the Editor and to several contributors. With charity and patience, all replied with instructive letters and/or tracts and books.

Vegetarian diet was an article of faith, yet one mentioned literally between commas. No definitive example, no crying of soul with pity for the food-animals. Was I seeking more than even this caring, non-violent religion had to share ? Matter-of-factly, my study went on.

A gift-book was *Religion of Tirthankaras*. It looked exciting. Then I saw its color-pictures of images. And images did weary me, indeed images did weary me. Thus my mind, not my heart, turned the pages.

...a dulled image, a dulled and timeworn image.

Something in the image caught me up. It grasped my heart and flung it at the bared feet. O wanderer come home ! I fell before the image that now was glowing, lotus bright...

It was an image of the Lord Aristanemi at Kambadahalli. What about Him who, in a flash of time, had moved my life as into infinity ? I rushed to read His life-story.

Religion of Tirthankaras, pages 77-8 :

"(the Lord Neminatha) heard the moans of animals placed in an enclosure for meat-eaters. The piteous sight so influenced his compassionate heart that he set them all free...and decided to take to renunciation.

"(The Lord replied) 'The yonder animals, too, possess a soul like our's and they, too, have the right to live and progress spiritually'."

...Holy Image, Holy Truth...

Now my whole being was bonded to Jainism. The image had led me beyond the intellect. The presence within the image of the Lord Neminatha had led me to my spiritual home.

NAMO NEMINATH.

* * *

—Blessed day, nearly 20 years past. The longer I study Jainism, the deeper am I committed to His religion, cast forth by the Lord Nemi in image.

By now I have seen many images of the Tirthankaras in photos and paintings. Of course, my inexplicable "weariness" has evolved into veneration for all images of the 24 Teachers.

Still, my heart stays at the feet of the self-luminous image of the Lord Aristanemi at Kambadahalli.

All the years past, all the days, I have made obeisance to Him by saying, "You are a Pure Soul, I bow to You because I, too, want to be pure."

And so it be for my days and/or years to come.

Post-Vedanga Pre-Siddhantic Indian Astronomy

[Studies in Jaina Astronomy]

SAJJAN SINGH LISHK

Nothing is obscure about *Vedāṅga Jyotiṣa* (Vedic astronomy) and *Siddhāntic* astronomy but the post-*Vedāṅga* pre-*Siddhāntic* Indian astronomy has hitherto remained as a forgotten chapter in the history of ancient Indian Astronomy. The paper renders a simple probe into this field. These studies are based on mathematical analysis of astronomical texts as extant in Jaina canonical literature. It highlights the importance of astronomical analysis of Buddhistic texts and the Hindu literature like *Purāṇas*, *Smṛtis* etc. D. Pingree's views about Mesopotamian origin of ancient Indian astronomy become questionable.

Theory

The history of astronomy owes its origin to a remote antiquity. In the cradle of human civilization, history reveals that man's place in nature has always been relevant to religion[1] and his curiosity for regulating the mode of periodic religious performances must have catered to the need for observation of celestial phenomena.[2] It is interesting to note that in China, since the Han dynasty, calendarical reforms were considered indispensable in order to keep the political and cosmic orders in tune.[3] Carruccio[4] has rightly remarked that scientific problems in general and mathematical and astronomical problems in particular show their full meanings only when they are considered in their own

[1] Hocking, W. E. (1944), *Science and the Idea of God*, p. 85.
See also Pannakeek, A. (1930), 'Astrology and Its Influence upon the Development of Astronomy', *Journal of the Royal Astronomical Society of Canada*, Vol. XXIV, No. 4, pp. 159-176.

[2] Brodrick, A. H. (1940), 'The Sacrifices of the Son of Heaven', *The Asiatic Review*, Vol. XXXVI, No. 125, p. 123 (January 1940).
See also our paper 'An Introduction to a Thesis on Jaina Astronomy', *The Jaina Antiquary*, Vol. 30, No. 2, pp. 9-17.

[3] Yabuuti, Kiyesi (1968), 'Comparative Aspects of the Introduction of Western Astronomy into China and Japan—Sixteenth to Nineteenth Centuries, *The Chung Chi Journal*, Vol. 7, No. 2, pp. 151-154.

[4] Carrussio, E, *Mathematics and Logis in History and Contemporary Thought*, English translation by Isabel Quigly (1964), p. 9.

historical backgrounds, respectively.* Most of the Western scholars believe that the Hindus borrowed much of their sciences from Greece.[5] As a matter of fact, the facts and figures from earlier texts of India have as yet remained unexposed to the western windows due to several reasons.[6] Primarily, as Dange opines that history was used by the English rulers of India to demoralise the rising freedom movement ; to build a psychosis in the leadership of the people that compared to world history, its age and its achievements, Indian history leads to conclude that this country and its people were historically destined to be always conquered and ruled by foreign invaders.[7] Secondly, dazed by firearms and dazzled by the enterprise and material advancement of the foreign intruders, Indians began to look down upon native scholarship and achievements.[8] Thirdly, we had no Papyrus Prisse to prove our age, no Pyramids of Gizah, nor mummies of Akhnaton and Tutankhamen, no towns dug up like Ur and Babylon except the *Vedas*, *Purāṇas* and the like to speak for us.[9] Indian astronomy has lost much more than any other subject by such attempts to dissociate it from its history.

Although much of the ancient *Veda*, as Plunket opines, still remains a cypher and it can be properly revealed only with the help of modern sciences,[10] yet it may be remarked that *Vedāṅga Jyotiṣa* (Vedic astronomy) has already been commented upon by several scholars[11] like Somakara (first edited by A. Weber and again edited by S. Dvivedi), Thibaut, Barhaspatya, R. Shamasastry, B. R. Kulkarni, G. Prasad, A. K. Chakravarty and D. Pingree etc. Also nothing is obscure and unknown about *Siddhāntic* texts. Some theses[12] like those of M. L. Sharma, D. A. Somaya and R. Billiard etc., are scholarly works of profoundity in this field. Still lies a big gap between *Vedāṅga Jyotiṣa* period (about fourteenth century B.C.) and that of *Siddhāntic* astronomy (third/fourth

* Some results were reported at Summer School on History of Science, Vijnan Bhawan, INSA, New Delhi (Sept. 1974)

[5] Allen, R. H. (1936), *Star-Names and Their Meanings*, Introduction.

[6] Jain, L. C. (1975), 'Indian Jaina School of Mathematics (A Study of Chinese Influences and Transmissions)'-*Contribution of Jainism to Indian Culture* (A Souvenir) edited by N. L. Jain, pp. 206-220.

[7] Dange, S. A. (1972), *India*, 5th ed., p. 2.

[8] Saraswathi, T.A. (1969), 'Development of Mathematical Ideas in India, *IJHS*, Vol. 24, Nos. 1 & 2, pp. 59-78.

[9] See f.n. No. 7.

[10] See Roy, B.B., *The Universe*, p. 41, The World Press, Calcutta.

[11] See Pingree, D. (1973), 'Mesopotamian Origin of Ancient Indian Mathematical Astronomy', *JHA*, Vol. 4, pp. 1-12.

[12] Sharma, M. L. (1965), *Graha Ganita Mimansa* (in Sanskrit, also Somaya, D. A. (1971), *Ancient Indian Astronomy*.
Billiard, R. (1971), *L' Astronomie Indienne* (in French).

century A.D.). This gap commonly known as a dark period[13] hitherto remained as a forgotten chapter in the history of ancient Indian astronomy. There lies a vast treasure of astronomical knowledge embodied in Jaina Prakrit texts like *Sūrya Prajñapti* and *Jambūdvīpa Prajñapti* etc. forming Jaina canon of sacred literature[14] belonging to dark period in the history of ancient Indian astronomy. In his lecture at Oklahama University, S. D. Sharma had stressed upon the need for research into this field, and it was his first Ph.D. student S. S. Lishk who analysed mathematically the astronomical data extant in Jaina canonical literature in his doctoral thesis,[15] which was awarded an outstanding merit by scholars of the calibre of Hideo Hirose (Japan), W. Petri (Germany) and M. L. Sharma (Varanasi, India). The author collected relevant data on certain topics from various texts (in chronological order) and then attempted to analyse to have a perspective view. A preconceived chronology has been disregarded unlike Kuglar who was one of the Pan-Babylonistic school and created a fantastic picture by ascribing everything to Babylon.[16]

It is worth-mentioning that the post-*Vedāṅga* pre-*Siddhāntic* astronomical literature comprises of Jaina canonical texts, Buddhistic canonical texts and Hindu works like *Purāṇas*, *Smṛtis* and the *Saṁhitās* including *Bhadrabāhu Saṁhitā* (a Jaina work) etc. etc. We have so far been concentrating our efforts on analysing the Jaina cononical texts and thus our findings elucidate particularly the salient features of pre-Aryabhattian Jaina School of astronomy. Some peculiarities are given as below :

1. *Units*

There had been a great diversity of systems of units of time, length and arc-division at different times in different parts of ancient India. Trigesimal system (Thirty-fold divisions system) was gradually changed into sexagesimal system of time-units.[17] The length of a *yojana* was

[13] Sharma, M. L. (1974), 'Development of Indian Astronomy', *Proceedings of Summer School on History of Science*, INSA, New Delhi.
See also, Chatterjee, Bina (1974), 'History of Indian Mathematics', *Proceedings of Summer School on History of Science, op. cit.*

[14] See Lishk, S. S. and Sharma, S. D. (1978), 'Sources of Jaina Astronomy', *The Jaina Antiquary*, Vol. 29, No. 1-2, pp. 19-32.

[15] Lishk, S. S. (Feb. 1978), *Mathematical Analysis of Post-Vedanga Pre-Siddhantic Data in Jaina Astronomy*, Ph.D. thesis, Punjabi University, Patiala (Consult University Library).

[16] Neugebauer, Otto (1952), *The Exact Sciences in Antiquity*, p. 132.

[17] Lishk, S. S. and Sharma, S. D. (1977), 'Time-Units in Ancient Indian Astronomy', *Tulsi Prajna*, Vol. 2 Nos. 7-8, pp. 100-108.

standarized and the relation between three different types of *yojanas* is explicitly mentioned in *Anuyogadvāra Sūtra*, a Jaina canonical work.[18] The zodiacal circumfarance was graduated in time-degrees days of a *nakṣatra* month (lunar sideral revolution) and subsequently in time-degrees *muhūrtas* (one *muhūrta*=48 minutes) of a *nakṣatra* month,54900 *ganana khaṇḍas* (celestial parts) (numerically equal to 54900 *muhūrtas* of a five-year cycle), and finally in 360 *saura* days (a *saura* day means the time taken by the Sun to traverse 1/360 th part of zodiacal circle).[19]

2. *Cosmography*

Jainas had been striving for the scientific formulation of the real world around. They had devised the theory of two Suns and two Moons for certain mysterious calculations. The concept of the mount Meru whose dimensions form a consistent picture, implies Jainian trends towards the motions of certain astronomical constants, mainly that of obliquity of ecliptic.[20]

It is worthy of note that the notion that the Moon is eighty *yojanas* higher than the Sun, has been quite confusing with the notion of vertical height but it actually depicts Jaina notion of calestical latitude of Moon measured as distance-degrees along the surface of earth.[21]

3. *The Science of Sciatherics*

Jainas measured time as a function of shadow-lengths and thus they could determine the time of day directly from the table of shadow-

[18] Lishk, S. S. and Sharma, S. D. (1976), 'The Evolution of Measures in Jaina Astronomy,' *Tirthankar*, Vol. 1, Nos. 7-12, pp. 83-92.
See also Lishk, S. S. and Sharma, S. D., 'Length-Units in Jaina Astronomy', *Jain Journal*, Vol. 13, No. 4, pp. 143-154.
Besides *Anuyogadvara Sutra* is one of the two *Culika Sutras* which may be taken as appendices to the entire Jaina canon, See Mehta, M. L. (1969), *Jaina Culture*, p. 29. For more details see f.n. No. 14.

[19] Lishk, S. S. and Sharma, S. D., 'Zodiacal Circumference as Graduated in Jaina Astronomy', Paper presented at 4th Annual Meeting of the Astronomical Society of India, held at Ootacamund (March, 1978), *Indian Journal of History of Science*, Vol. 14, No. 1, pp. 1-15.

[20] Lishk, S. S. and Sharma, S. D. (1978), 'Notion of Obliquity of Ecliptic Implied in the Concept of Mount Meru in Jambudvipa Prajnapti', *Jain Journal*, Vol. 12, No. 3, pp. 79-92.

[21] Lishk, S. S. and Sharma, S. D. (1976), 'Latitude of the Moon as determined in Jaina Astronomy', *Sramana*, Vol. 27, No. 2, pp. 28-35 (Journal of P. V. Research Institute, Varanasi).

lengths versus the corresponding parts of the day elapsed[22] as the practice is still in current among some sects of Buddhistic monks in Ceylon etc. Jainas had also employed the use of shadow-lengths for the determination of seasons.[23] They had advanced in measuring shadow-lengths to such an extent that Summer solstice was determined upto thirty *muhūrtas* of day.[24]

4. *Kinematics*

Solar and lunar motions among their respective *maṇḍalas* (diurnal paths) imply a motion of declination. But they could not make out the algebraic sense of declination (that is, that it increases on both sides of the equator).[25]

Besides, the average relative velocity of Venus in heliacal combustion in different parts of lunar zodiac was compared with some conventionally known relative as well as discrete velocities like those of snake, horse, elephant etc. and the corresponding *vīthis* (lanes) of Venus were specified among the stars. The relative north-south directions of *vīthis* (lanes) of Venus also imply their trends towards notion of geocentric latitudional motion of Venus.[26] Such kinematical studies of Venus are parallel to those of planetary sphemerides of Seleucid and Manomides periods.

5. *Calendar*

The quinquennial cycle of *Vedāṅga Jyotiṣa* remained in vogue during Jaina astronomical period but with different solstices (winter solstice occurred at Dhanistha i.e., β Delphini and Abhijit i.e. α Lyrae during *Vedāṅga Jyotiṣa* and Jaina astronomical periods respectively.)[27] They might have also strived for the reformation of the five-year cycle as they

[22] Lishk, S. S. and Sharma, S. D. (1976), 'The Time of Day Measured through Shadow-Lengths in Surya Prajnapti', *The Mathematics Education*, Vol. 10, No. 4, pp. 83-89.

[23] Lishk, S. S. and Sharma, S. D. (1977), 'Seasons determination through the Science of Sciatherics in Jaina School of Astronomy', *IJHS*, Vol. 12, No. 1, pp. 33-44.

[24] Sharma, S. D. and Lishk, S. S. (1978), 'Length of Day in Jaina Astronomy', *Centaurus*, Vol. 22, No. 3, pp. 165-176.

[25] Lishk, S. S. and Sharma, S. D., *Notion of Declination Implied in the Concept of Mandala (Diurnal Circle) in Jaina School of Astronomy* (in Press).

[26] Lishk, S. S. and Sharma, S. D. *Kinematics of Venus in Jaina Astronomy* (in press).

[27] Lishk, S. S. and Sharma, S. D., 'Similarities between Jaina Astronomy and Vedanga Jyotisa', To appear in *Pracya Pratibha* (Journal of Centre of Advanced Studies in Indology and Museology, Bhopal).

had conceived some other planetary cycles like twelve-year cycle of Jupiter, twenty-eight year cycle of Saturn and later a cycle of sixty Jovian years etc.

Besides, it is worth mentioning that the ratio 3:2 of maximum and minimum lengths of the day is frequently used in *Vedāṅga Jyotiṣa* and Jaina calendar. By applying Barnoulli's theorem to account for the error due to rate of flow of water through the orifice of water clepsydra, it is revealed that the ratio 3:2 between amounts of water to be poured into Clepsydra on maximum and minimum lengths of the day corresponds to the actual time ratio $\sqrt{3} : \sqrt{2}$ between actual maximum and minimum lengths of daylight. This ratio $\sqrt{3} : \sqrt{2}$ belongs to a latitude very near to that of Ujjayini, a renowned seat of ancient Indian culture.[28]

6. *Cycles of Eclipses*

Jaina forty-two-eclipse months cycle of lunar eclipses and forty-eight-eclipse years cycle of solar eclipses were based upon observation of periodic repitition of eclipses in five different colours irrespective of any accurate knowledge of true motion of Rahu (lunar ascending node). These eclipse cycles are completely free from any foreign influences of Chaldean Saros or Metonic cycle.[29]

7. *Lunar Occultations*

Jaina concept of direction of lunar conjunction with a *nakṣatra* implies the notion of position of identifying star (of the *nakṣatra*) with respect to the region where the Moon moves among the stars. Belt of lunar zodiac was properly specified.[30]

8. *Measurement of Celestial Distances*

Celestial angular distances were measured in *yojanas* (basically, linear measures of length) in terms of corresponding distances projected over the surface of earth. The real determinations of distance degrees fit the actual geometry of the earth.[31]

[28] See f.n. No. 24.
[29] Lishk, S. S. and Sharma, S. D. (1967), 'Cycles of Eclipses in Jaina Astronomy', *Sumer Chand Memorial Volume*, pp. 40-48 (Jabalpur).
[30] Lishk, S. S. and Sharma, S. D. (1976), 'Lunar Occultation in Jaina Astronomy', *Tulsi Prajna*, Vol. 1, No. 3, pp. 64-69.
[31] See f. n. No. 20.

9. *Observation of the Celestial Phenomena*

Jaina astronomers had a keen sense of observation. They measured precisely the time as a function of shadow and determined time of the day through shadow-lengths of a gnemon. They observed lunar occultations, determined Summer solstice upto 30 *muhūrtas* or one day, studied the phenomenon of heliacal combustion of Venus in different parts of the lunar zodiac. The latitude of the Moon was also determined. Shapes (star figures) of *nakṣatras* (asterisms) and their respective numbers of stars were also observed. The Jaina cycles of eclipses are based on the periodic observation of colours of (*parva*) Rahu denoting Jaina concept of shadow causing eclipse. The categorization of *mahāgrahas* (great-planets) and *tārakagrahas* (star-planets), the classification of *nakṣatras* into *kula* (category), *upakula* (sub-category) and *kulopakula* (sub-sub-category) in relation to their conjunctions with the Moon at different syzygies in a five-year cycle also exhibit their trends towards skilled observation of the celestial phenomena.[32]

10. *Astronomical Instruments*

Besides gnomon, some sort of clepsydra (water-clock) and star-clock such as acronical risings of stars used in the determination of seasons etc. might have also probably been used. Description of construction of a water clepsydra is mentioned in *Viṣṇu Purāṇa*[33] and *Jyotiṣa Karaṇḍaka*[34] (a Jaina non-canonical work).

Here it is worthy of note in the absence of knowledge of Jaina astronomy (the astronomy as expounded in Jaina canonical texts), a confusing link between *Vedāṅga Jyotiṣa* and *Paitāmaha Siddhānta* due to certain similarities between them[35] has often been disillusioning. Our findings in pre-Aryabhattian Jaina School of astronomy have opened up many new vistas of research in this field and thus the task of bridging the gap between *Vedāṅga Jyotiṣa* and *Siddhāntic* astronomy has been initiated in its true perspectives. The role of pre-Aryabhattian Jaina

[32] See f. n. No. 15 (specially Chapter V—Jaina Calendar).

[33] See *Visnu Purana* 3.6 7-8. Hindi translation by Gupta, Muni Lal (Samvat 2026 Vikram), p. 514, Gita Press, Gorakhpur.

[34] See *Jyotisa Karandaka* (1928), Sanskrit commentry by Malyagiri, Jaina Bandhu Yantralaya, Pipli Bazar, Indore.

[35] See f. n. No. 27.

School of astronomy in the development of *Siddhāntic* astronomy has been dealt with in a separate paper.[36] Consequently D. Pingree's views about Mesopotamian origin of ancient Indian Mathematical astronomy become questionable.

Acknowledgement

Thanks are due to Professor L. C. Jain and Professor Priyavrata Sharma for some valuable suggestions. The author is grateful to Sri Santi Muniji, Sri Chandan Muniji and Sri Krishnachandracharya for encouraging comments and giving some useful books.

[36] Lishk, S. S. and Sharma, S. D. (1978), 'Role of Pre-Aryabhattian Jaina School of Astronomy in the Development of Siddhantic Astronomy', *IJHS*, Vol. 12, No. 2, pp. 106-113.

Spiritual Oblivion And Spiritual Awareness : A Confusion of Utopias

CLARE ROSENFIELD (Brahmi)

Since my childhood days when my grandfather died and it was all hushed up and not talked about, death has colored my thoughts. A cautious child by nature or by conditioning, I was best known for saying "No" to most new ventures. And if some opportunity came my way, I always had to take time to think about it and prepare for it. My mind hardly ever gave me permission to let the spontaneous me spring forth. Except, of course, when I was surprised, jolted, off guard, or unaware. Then, too often, instead of joy and candor, a quick hand-te-the-trigger reaction would emerge in tears, argument, fear or sharp words. Fight or flight mechanisms worked more efficiently in me than the intrinsic peaceful and poetic nature which lay dormant underneath.

When I began to observe mood swings in myself while living in Thailand, I felt dissatisfied with my life and myself. I thought the grass must be greener somewhere else, but I didn't know where. Then I heard about meditation. It sounded like the permanent solution to unhappiness. The Buddha taught--uproot desires, observe changing phenomena, and realize your ultimate dissolution, and you will get off the wheel of birth and death. I spent a month at a Thai woman's house meditating under her guidance. She was kind enough to let me stay there so that I could be free from home responsibilities.

I watched thoughts arise and pass away along with my breaths, itches, body motions and postures. I became so adept at watching that the awarenesses changed more quickly than my mind could follow. It became unbearable. Sensations, fears, paranoid tendencies, mental distortions all became more intense though brief. At last I was convinced that this was it. I was going to die. Let me get it over with. I lay down on my bed and stopped trying to keep up with the changing mental objects. My mind spinned off into oblivion. I let myself, or what I thought of as myself, die. I went into an altered state. When I emerged, I recalled nothing, except that I felt a lot of peace. I laughed aloud. The worst was over. So, was that all ? Why had I been afraid ?

I made the decision that day to end my retreat and go home to my patient and worried husband. He had seen me go from A to Z and

was barely able to understand what I was after. For a few days, everything stood out indelibly, as if in three D. I moved rather in slow motion, unable to get hold of my worldly functioning self. I was 'spaced', seeing my husband and two-year old son with fresh loving eyes. I sat down to write a letter to my mother and felt the pen write automatically. I glanced at a newspaper article and my eyes took it in one fell swoop. I was pleased with my 'progress' and thought I must be close to Enlightenment !

What had I gained ? The knowledge that indeed an inner world does exist. But did I really know in what it consisted ? Did I understand myself ? Not at all. Percolating through my days and nights, sharp stabs of fear pierced my peace. Moments of height alternated with moments of depth. I was not grounded in anything ; only the axis on which I could slide up and down had grown a few inches in both directions.

I began to study Buddhism with an Abbot of a beautiful monastery in Bangkok. I became grounded in theology and what the Buddha said, but not in myself. I wanted to fit all the squares and circles of my being into Buddhist squares and circles; I paid no attention to whether they fit me. Well, the Abbot's light was great and shone upon me, giving me hope that illumination was real and possible.

I left Thailand with a faith in meditation and in the rigidities of my own brand of Buddhism, and a lurking fear of death. Was I not meditating to make sure that when I died, I would not land in hell or some unknown spot ? Also, when I went off to meditate, I still carried with me the bias that I was a meditator and 'they' were not, that my everyday life was incidental, even inconsequential, whereas meditating was real. I wouldn't spray insects but I still ate meat. I was a bundle of inconsistencies and opinions, any of which was liable to throw me off balance and land me in anger, panic, ego, or greed at any time without warning.

The frustration with myself increased, since the ideal me with whom I identified could and would not do anything less than perfect, while the everyday me would sometimes be careless and callous. These two me's lived in the same body, but miles and miles apart. Each scorned the other, or else pretended not to know the other existed. In those days, I was not a very easy person to be around. The more demands I placed on my everyday self to live up to my model self, the more demands I placed on others around me.

It was not until I had the privilege of being introduced to Jain philosophy and its living proponent, Gurudev Shree Chitrabhanu, that I began to integrate meditation into living. Slowly, gradually, painstakingly, I began to turn my focus around from death to life, from oblivion to awareness, from frustration to peace and from limited perception to universal outlook. He said, "Meditation teaches you to just be. Be in order to know what you are. There is nothing to be afraid of. You are life, presence, nothing but peace and bliss. Once you know what you are, you can be that which you know."

I started to feel a new calmness in my heart. After hearing Gurudev give hundreds of talks on the nature of the Self and the nature of the mind, human potential, the law of vibrations, how to live beyond fear and disease, the art of meditation and a myriad of other topics, I really began to 'hear' him. The moment I said to myself, "I am here to heal my own mind", from that day I began to close the gap between the daily me and the greater I. I moved toward real wholistic health, living life with prosperity consciousness. I saw how I had lived so much of my life trying to be in control—of people, outer circumstances, my death. Now I knew if I mastered my own mind. I did not have to try and control other nor did I have to look for a utopia or an escape. All I had to do was watch myself live.

The watching process, called *upayoga*, made me more and more selective of my thoughts. I began to weed out the unhelpful self-defeating thoughts and replace them with inspirational ones. "Turn your consciousness into a garden", Gurudev used to say, "adorn yourself with beautiful thoughts." The secret to a happy life, I understood from his life, was to share those thoughts in one's life, through a smile, a helping hand, a prayer, a gift. Nothing grandiose and ego-inflating. Nothing self-deprecating either. Through my own interest in writing, editing Gurudev's talks and teaching, I looked for a dynamic balance between contemplation and action, between utopia and reality. I now realize that utopia does exist right here under our noses, not as a stagnant kind of spiritual oblivion which takes us on a superiority trip, far from mundane living, but as a flow of friendly feeling, a quiet inner bliss, as an acceptance of what is in the now of every moment. Actually, it is increasing the feeling of connectedness with all of existence, within oneself and throughout the universe. To the extent that I extend myself, to that extent I am in utopia.

More and more, I am finding that at the heart of *upayoga*, in the core of the Jain teachings, there is one main key to living in awareness,

joy, flexibility, and health—reverence and appreciation. It means turning oneself into a simpleton and appreciating the very fact of being alive, of having one more day to live and breathe and do what one, wants to do. It is feeling blessed. I can touch, taste, smell, see, hear, think, and intuit. I am a human being, mobile and aware. I have enough to eat, clothes to wear, a house to shelter me. On top of that, I am surrounded by trees, greenery, fresh air, and things which give an aesthetic feeling. Each of my family members are loving, healthy, sensitive, and generous. There is no one with whom I have any quarrel. I have a few close friends, who are like precious gems to me. Unseen hands and hearts are silently present in everything I use for my survival. In a recent meditation, I felt like blessing everyone I have ever known in my life, from beginning to the present, and every inch of space I have ever touched upon. This made me feel my life to be a continuum, a stream of blessedness, free from pain, regret, and fear.

This attitude could not have come about without Gurudev's inspiration. "The wise one," he says, "is he or she who does not take anything for granted." This process of appreciation, I discovered, has another subtle benefit. As one is in this frame of mind, all the body cells imbibe joy, health, and happiness, and become nourished above and beyond the nourishment of food.

I now realize that the work of the meditator is one and the same as the work of the humanitarian. There is no us vs. them mentality. It is all of us working together with a global, universal outlook and an underlying reverence for the sanctity of each one's life. This reverence which came from appreciating my own life and from becoming a vegetarian helped my whole life fall into place, because now I see everyone else's life as precious, as is my own. When this happens, then no thing.. power, profit, tastebuds, any ism can ever again dominate or take priority over life and the right of all to live. This attitude can particularize the universal and universalize the individual.

Ultimately, each moment of existence is a utopia, if it is spent remembering the Self rather than forgetting or escaping it. By appreciating the miracle of life and one's share of the blessings, what better way of meeting that final moment of which I was always afraid ? At last, I have stopped seeing in terms of finalities, but instead I see as continuings as enrichments, as linkings with the wellbeing, prosperity, peace, and love of life vibrating continuously, visibly and invisibly, in all of space. So, no need to deny the utopian dreams ; dream on, but let the dreams be nourished by life, translated into life, for the sake of life.

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A Torso of Parsvanatha in the Bhagalpur Museum (Bihar)

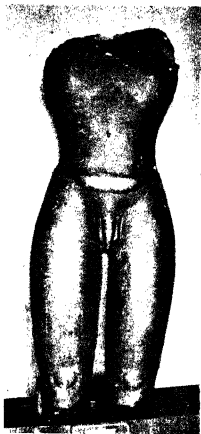
AJOY KUMAR SINHA

Bhagvan Parsvanatha[1] is one of the most revered Tirthankaras of Jainism. According to Prof. Rhys Davids,[2] he was the lone founder of the Jaina Faith. He is the 23rd Tirthankara and his emblem is snake. He was born in the royal palace at Varanasi in about 817 B.C. He was married with the daughter of king Prasenajita of Kosala but like prince Siddhartha he left his home to follow the life of an ascetic at the age of 30 and preached his doctrine of love and universal fraternity, for about 70 long years through out the country. He was closely associated with the province of Bihar and he died in about 717 B.C. at Mount Parsvanatha[3] (*Sammeta Sikhara*) in the district of Hazaribagh, Bihar.

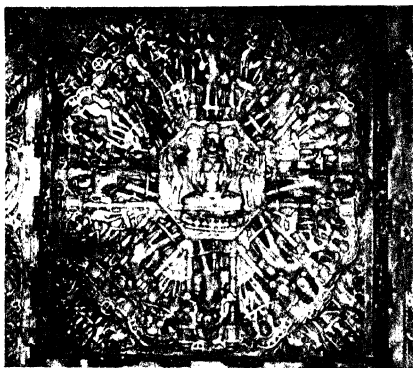
The torso[4] of Bhagvan Parsvanatha under discussion was acquired by the author of this paper from Katwali Police Station, Monghyr in the year 1977. It was unearthed inside the old Monghyr Fort during the course of construction of the building for Gun Factory. The town of Monghyr,[5] no doubt, has a glorious past. It is learnt from the *Padmacarita* of the Acarya Ravisena[6] (*circa* 7th century A.D.) that the Jaina religion was in flourishing condition during that period in the vicinity of Monghyr. Temple of the Tirthankaras were being built and the teachers were always moving in these sacred places propagating their religion. Acarya Jinasena[7] and Acarya Haribhadra[8] (*circa* 8th century A.D.) also described the Anga region as a centre of Jainism. The colossal

1. Bhattacharya, B. C : *The Jaina Iconography* (Delhi 1974), pp. 58-59.
2. Davids, Rhys : *Ency. Britt.*, Vol. xii (9th Edition), p. 543.
3. Ramchandran, T. M : *Jaina Monuments of India* (Calcutta 1944), p. 1.
4. O'Malley, I. C. S : *Bihar and Orissa District Gazetteer—Monghyr* (Patna 1926), pp. 30-52.
5. Sinha, B. P. (ed.) : *The Comprehensive History of Bihar*, Vol. I, Pt. II, (Patna), p. 457.
6. *Ibid.*, p. 458.
7. *Ibid.*

torso of Lord Parsvanatha which is broken above the chest and upto the knees measures 110×36 cms. The waist and chest measure 80 cms and 94 cms. respectively. This very measurement gives us an idea about its colossalness. The snake Dharana, as usual, coming up from Lord Parsvanatha's back who is standing in his natural *kāyotsarga mudrā*. He is naked and hence worshipped by the Digambara sect. It is carved out in black basalt.

At present, a temple of Lord Parsvanatha is situated at Bara Bazar which is situated in the heart of the Monghyr town. It is worshipped by the Digambara Jainas. According to the local people, it was constructed some hundred years ago above the original temple site. The author is of opinion that the torso of Lord Parsvanatha under discussion was originally placed near the present temple and was being worshipped prior to its destruction. It might be destructed in the 13th century and thrown into the ditches of nearby Monghyr Fort which was subsequently found and at present adoring the Bhagalpur Museum, Bhagalpur.

front view

back view

A Torso of Lord Parsvanatha
Bhagalpur Museum, Bihar

Asta Dikpalas, Ceiling of Devakulika 43
Vimala Vasahi, Mt. Abu, 12th Century A. D.

Photograph by the author

Asta Dikpalas at Vimala Vasahi, Mt. Abu

MARUTI NANDAN PRASAD TIWARI & KAMAL GIRI

The Dikpalas or Lokapalas, the guardian deities of the quarters, were held in veneration in Brahmanical sect since remote past. In Pauranic literature and other works their usual number is eight, hence called Asta Dikpalas. They, with their respective jurisdictions, are as follows : Indra as lord of east, Agni, Yama, Nirriti, Varuna, Vayu, Kubera and Isana respectively of south-east, south, south-west, west, north-west, north and north-east.[1] Sometimes their number becomes ten, including the names of Vasuki and Brahma, respectively the guardian deities of nether and upper regions.[2] Of these, Indra, Varuna, Vayu, Agni, Yama, Nirriti, Brahma also known as Prajapati, and Kubera, called Vaisravana, occupy prominent positions in Vedic literature but at a later stage their importance decreased as indenpendent deities, and were consequently grouped as Asta Dikpalas, sometimes ten in number. The representation of the Asta Dikpalas at the eight cardinal points became a regular feature with the Brahmanical temples all over India from c. seventh century A.D.

The names and the iconographic features of the Jaina Dikpalas were borrowed from the Brahmanical sect[3] in c. eighth-ninth century A.D., although some of them were known as independent deities or as the *yakṣas* prior to this. The early Jaina works, *Kalpasūtra* and *Paumacariyam*, mention Indra as the chief attendant of all the Jinas.[4] The *Kalpasūtra* visualises, Indra (Sakra) as carrying a thunderbolt and riding on an elephant. Kubera and Brahma, respectively known as Sarvanubhuti and Brahmasanti, were also worshipped as *yakṣas*.

1 Banerjea, J. N., *The Development of Hindu Iconography*, Calcutta, 1956, pp. 519-29.
2 *Ibid.*, p. 521.
3 The Jainas, besides Asta Dikpalas, also assimilated Rama, Krsna, Ganesa, Brahma, Kumara, Siva, Visnu and several other Brahmanical deities in their pantheon.
4 *Kalpasutra, sutra* 14 ; *Paumacariyam*, 3.76-88.

The iconographic features of the Jaina Dikpalas are enunciated mainly in the *Nirvāṇakalikā* (c. 10th-11th century A.D.), *Mantrādhirāja-kalpa* (c.12th-13th century A.D. ; 3.108-120), *Ācāradinakara* (1411 A.D.), *Pratiṣṭhāsārasaṁgraha* (12th century ; 6.1-9), *Pratiṣṭhāsāroddhāra* c.13th century ; 3.187-94, 4.61-62) and *Pratiṣṭhātilakam* (1543 A.D. ; 5.1-10), the last three being Digambara texts. It may be remarked that Jaina works of both the sects invariably speak of the ten Dikpalas in place of eight ; they are Indra (east), Agni (south-east), Yama (south), Nirriti or Nairita (south-west), Varuna (west), Vayu (north-west), Kubera (north), Isana (north-east), Brahma or Soma[5] (upper-region) and Naga-deva or Dharanendra (nether-region).[6] But the Jaina temples of both the sects contain the figures of only eight Dikpalas,[7] except for a solitary instance, known from the Mahavira Temple (c.19th century A.D.) at Ghanerava, (Dist. Pali, Rajasthan)[8] where all the ten Dikpalas find depiction.

In the present paper we shall discuss the figures of Asta Dikpalas at Vimala Vasahi, Mt. Abu (Dist. Sirohi, Rajasthan). Vimala Vasahi, dedicated to the first Jina Adinatha, is a Svetambara Jaina temple, world famous for its architectural and sculptural beauty. The temple was constructed in 1031 A.D. but the *raṅgamaṇḍapa*, *bhramikā* and 54 *deva-kulikās* were added between 1145-1189 A.D. The figures under dis-cussion are attributable to the later half of the 12th century A.D.

We find atleast five sets of the collective representation of the Asta Dikpalas at the temple, of which four are carved on different pillars of the *raṅgamaṇḍapa*. The four-armed Asta Dikpalas, in these examples, are standing without their respective *vāhanas*. The lower right and left hands of the Dikpalas usually bear the *varada-mudrā* and a fruit while the upper pair of hands carry distinguishing attributes ; they are goad and thunderbolt with Indra, *sruk* and manuscript (or lotus) with Agni, staff and manuscript (or thunderbolt) with Yama, mace (or spear) and long-

[5] The Digambara texts give the name of Soma or Candra in place of Brahma.

[6] Somehow, B. C. Bhattacharya has failed to notice the names of Soma (or Candra) and Dharanendra in Digambara works. See Bhattacharya, B. C., *The Jaina Iconography*, Delhi, 1974 (reprint), p. 115.

[7] The earliest figures of Asta Dikpalas are noticed on the Mahavira Temple at Osia (Jodhpur, Rajasthan), built towards the close of eighth century A.D.

[8] The two-armed figures of Dharanendra and Brahma are carved on the door-way of the *gudhamandapa*. Dharanendra stands under a shade of five-hooded snake canopy and holds probably a lotus in the left hand. The three-faced and pot-bellied Brahma has long beard and *jata-mukuta*. He stands on lotus and shows probably a *sruk* in the left hand.

stalked lotus with Nirriti, noose (or lotus) and long-stalked-lotus with Varuna, *dhvaja* (in both the hands) with Vayu, goad and mongoose-skin-purse with Kubera and trident and snake with Isana.

The figures of the Asta Dikpalas with six-arms, carved in the *bhramikā* ceiling of the *devakulikā* 43, will be dealt with at length. This is the solitary instance of the six-armed Dikpalas at Vimala Vasahi. It may be remarked that the Jaina works do not visualise Dikpalas with six-arms.[9] Another interesting point in the present instance is the rendering of the figure of Mahalaksmi in the centre.[10] The figures of the Asta Dikpalas here, standing in *tribhaṅga* and wearing long necklaces, decorated *mukuṭas* and other usual ornaments, are framed between two pilasters. The figures, however, correspond with the iconographic prescriptions of the Svetambara texts in respect of the *vāhanas* and distinguishing attributes.

Indra, wearing *karaṇḍa mukuṭa*, is provided with an elephant mount, standing to his right. He holds the *varada-mudrā*, a lotus (?), a goad, a thunderbolt, a small stick and a water-vessel.[11] The Svetambara works, *Nirvāṇakalikā* (of Padalipta Suri) and *Ācāradinakara* (of Vardhamana Suri) conceive Indra as riding on an elephant (Airavata) and bearing only a *vajra*.[12]

The pot-bellied figure of Agni, wearing *jaṭā-mukuṭa*, long beard and moustaches, is provided with a *meṣa* as *vāhana* and the *varada-mudrā*, a lotus, a *sruk*, a spiral-lotus, a manuscript and a water-vessel

9 The Jaina works always conceive Dikpalas with two or four hands.

10 Mahalaksmi enjoyed a favoured position at Vimala Vasahi and also at other Svetambara sites. She has been represented here as seated cross-legged in *dhyana-mudra* on a lotus seat with a row of nine vases, suggesting *navanidhi*. The four-armed goddess holds spiral-lotuses in her two upper hands, while the lower hands are placed in the lap. Close to her arms, on either side, there stands a female *cauri*-bearer. Besides Mahalaksmi, a few other goddesses are also carved in the intervening space between the pilasters. The tiny figures of these four-armed goddesses hold the *abhaya-mudra* and fruit in the lower hands, while the upper hands show three sets of emblems : lotus, trident and an arrow-bow. The goddesses are identifiable with Laksmi, Siva and Mahavidya Rohini.

11 The attributes here and elsewhere are reckoned clock-wise starting from the lower right hand.

12 *tatra sakram pitavarnam airavatavahanam vajrapanim ceti—Nirvanakalika, Lokapala*, p. 37. (Editor, Mohanlal Bhagwandas, Muni Sri Mohanlal ji Jaina Granthamala-5, Bombay, 1926).

..sri indraya taptakancanavarnaya pitambaraya airavatavahanaya vajrahastaya.. —*Acaradinakara*, Pt. II, *Pratisthadhikara*, p. 178 (Bombay, 1923).

as attributes.[13] The Svetambara works, however, conceive Agni as holding a *śakti*[14] (or a bow) and an arrow in hands and riding on a *meṣa*.[15]

Yama, wearing a *karaṇḍa-mukuṭa*, is accompanied by buffalo as mount and bears a *lekhanī*, a noose, a *daṇḍa* (staff), a *kukkuṭa* and a manuscript in surviving hands.[16] The Svetambara works invariably prescribe a *daṇḍa* in hand and a buffalo as mount for Yama.[17]

Nirriti, with short *dhotī*[18] and dishevelled hair, has snake round his neck which suggests the terrific aspect of the deity. He does not wear any ornament. Nirriti, accompanied by a dog as conveyance, shows a mace, a sword, a *ḍamaru* and a shield as attributes.[19] The Svetambara texts conceive Nirriti as wearing a tiger-skin and riding a *preta* (corpse) with a sword and a *mudgara* in hands.[20]

Varuna with *makara-vāhana* bears the *varada-mudrā*, the *abhaya-mudrā*, a noose, a spiral-lotus, a lotus (?) and a water-vessel. The

[13] Some of the earliest figures, known from the Mahavira Temple of Osia and Ghanerava, represent the two-armed Agni with *mesa* as *vahana* and holding the *abhaya-mudra* (or *abhaya*-cum-rosary) and a water-vessel.

[14] *tatha agnim agnivarnam mesavahanam saptasikham saktipanim ceti*—*Nivarnakalika*, p 37.

[15] ..*agneyaya digdhisvaraya kapialvarnaya chagavahanaya nilambaraya dhanurbanahastaya*—*Acaradinakara*, p. 178.

[16] However, one of the left hands is damaged. At Svetambara sites, Yama invariably rides a buffalo and holds a *lekhani*, a manuscript, a *khadga* (or *danda*) and a *kukkuta* which is reminiscent of Brahmanic Yama.

[17] *tatha yamarajam krisnavarnam mahisavahanam dandapanim ceti*—*Nirvanakalika*, p.37.
..*namo yamaya dharmarajaya..krsnavarnaya carmavarnaya mahisavahanaya-dandahastaya*—*Acaradinakara*, p. 178

[18] It may be noted that *Nirriti* has never been visualised as nude in the Jaina texts but in sculptural representations, mainly at Digambara sites, he is always nude. However, at some of the Svetambara sites, namely, Osia (Jaina *devakulikas*), Kumbharia (Parsvanatha and Neminatha Temples, *devakulika*) and Nadol (Adinatha Temple) also he is shown naked which readily suggests Brahmanical influence. The Vimala Vasahi figures never depict him without drapery.

[19] However, the middle left hand is broken, while the lower left holds some indistinct object.

[20] *tatha nairrirtim haritavarnam savavahanam khadgapanim ceti*—*Nirvanakalika*, p.37.
..*sri nirrirtaye nairrirta digdhisaya dhumravarnaya vyaghracarmavrtaya mudgarhastaya pretavahanaya*—*Acaradinakara*, p. 178.
It may be noted that against the Jaina tradition, he is always represented in sculptures with dog as conveyance, which is suggestive of Brahmanic influence. However, in few instances, he also holds a *siras* (human head) which again reminds of Brahmanic Nirriti.

rendering of *makara* as *vāhana* and noose in hand is very much in conformity with the Svetambara texts.[21] However, the *Ācāradinakara* prescribes fish as his mount.[22]

Vayu, accompanied by the deer carved as conveyance, bears the *varada-mudrā*, a thunderbolt, a *dhvaja* (in two upper hands), a lotus (?) and a water-vessel.[23] However, the Svetambara works provide Vayu with *mṛga* as *vāhana* and *dhvaja* as chief attribute.[24]

The pot-bellied Kubera, provided with an elephant as mount, holds the *varada-mudrā*, a noose, a long mongoose-skin-purse (in two upper-hands), a goad and a water-vessel.[25] The Svetambara works describe Kubera as riding a man (*nara*) or sitting on *navanidhi-pīṭha*, signifying his appellation Dhanada. He bears jewels (*ratna*) and *gadā* in hands.[26] The *ratna* has always been represented in the form of a purse. However, in the figures from Ghanerava (Mahavira Temple) and Gyaraspur (Maladevi Temple) *ratna* emanates from the purse.

Īsana, wearing a *jaṭā-mukuṭa*, rides a bull and holds the *varada-mudrā*, a spear (?), a trident, a snake (three hooded), an indistinct object

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21 *tatha varunam dhavalavarnam makaravahanam pasapanim ceti—Nirvanakalika*, p. 37.
The figures of Varuna at Mahavira Temple, Ghanerava shows him riding a *makara* and holding a noose in the left hand, while the right is resting on thigh.

22 *sri varunaya pascimadigdhisaya samudravasaya meghavarnaya pitambaraya pasahastaya matsyavahanaya..—Acaradinakara*, p. 179.

23 Some of the earliest figures, known from Ghanerava and Osia, likewise represent Vayu with a deer as mount and holding a *dhvaja*.

24 *tatha vayum sitavarnam mrgavahanam vajra (dhvaja)-lankritapanim ceti—Nirvanakalika*, p. 37.

25 At other Svetambara sites also he is invariably provided with an elephant as *vahana* and purse and goad as chief attributes. It may be remarked that the Sarvanubhuti *yaksa*, traditionally associated with the 22nd Jina Neminatha, is always represented in sculptures with similar details. However, noose in the hand of Kubera in present instance has been replaced by a mace at other Svetambara sites.

26 *tatha kuberamanekavarnam nidhinavakadhirudham niculakahastam tundilam gadapanim ceti—Nirvanakalika*, p. 37.
..*kanakangaya svetavastraya naravahanaya ratnahastaya sri dhanada..—Acaradinakara*, p. 179.
In some examples though Kubera sits on *navanidhi-pitha* but his *nara vahana* always plays truant.

and a fruit.[27] The Jaina works conceive Isana with three-eyes and riding a bull who happens to be the manifestation of one of the principal aspects of Siva. He holds a *śūla* and a bow (*piṇāka*) in hands.[28]

It may be observed that the Jaina works envisage only the *vāhana* and one or two distinguishing attributes for different Dikpalas. But the figures at Vimala Vasahi, and also from other Jaina sites, show varying attributes which are comparable to their counter parts in Brahmanical pantheon. The representation of goad and thunderbolt with Indra, *sruk*, lotus and manuscript with Agni, *lekhanī*, *kukkuṭa* and manuscript with Yama, sword, shield and *ḍamaru* with Nirriti, lotus and noose with Varuna, *dhvaja* with Vayu, mongoose-skin-purse with Kubera, and trident and snake with Isana, in the present instance, are especially noteworthy which undoubtedly suggest the Brahmanical influence.[29] The form of Kubera is also influenced by the iconography of Sarvanubhuti (or Kubera) *yakṣa* of older tradition, who invariably holds a goad, a noose and a mongoose-skin-purse and rides an elephant.

27 Isana at other Svetambara sites also rides over a bull and carries the *varadaksa*, a trident, a snake and a water-vessel (or a fruit) in hands. The bull, trident and snake are the distinguishing features of Jaina Isana just as they are in the case of Brahmanic Isana both in literature and art.

28 *tathesanam dhavalavarnam vrsabhavahanam trinetram sulapanim ceti..—Nirvanakalika*, p. 37.
..vrsabha vahanaya pinakasuladharaya sri isana..—Acaradinakara, p. 179.

29 The figures at Vimala Vasahi and Lunavasahi reveal manifold influence of Brahmanical pantheon which may be clearly seen in the representation of Krsnalila scenes, Narasimha (cell 49), Ambika with Ganesa and Astamatrikas, Vamana and Trivikrama incarnations of Visnu and scene of samudra-manthana.

BOOK REVIEW

JAIN PRATIMA VIJNAN (in Hindi) by Dr. Maruti Nandan Prasad Tiwari, published by Parsvanath Vidyashram Research Institute, Varanasi (1981), pages VIII+316, figures 79, Price Rs. 120.00.

T. N. Ramachandran's book "Tiruparuttikunram and its Temples" was the first serious work on Jaina iconography, published in the Madras Bulletin Series way back in 1934, but its scope of enquiry was confined, not unjustifiably, to South Indian Digambara tradition to which the remains at Tiruparuttikunram pertained. Ramachandran was followed by B. C. Bhattacharya whose title "The Jaina Iconography" (1939) had an all-India outlook, but it provided a mere thumb-nail sketch of the iconographic traits and prescriptions of the Jinas and the principal Jaina divinities without any critical discussion of the cultural background, origin and historical evolution of the images. A penetrating study of Jaina iconography was indeed initiated by U.P. Shah through his book "Studies in Jaina Art" (1955), followed by his monograph "Akota Bronzes" (1959) and a number of brilliant research papers which laid a firm foundation of the scientific study of the Jaina images and their concepts. Since then many scholars, Indian as well as foreign, have contributed to various aspects of Jaina art and iconography and recently two tomes of encyclopaedic proportions covering Jaina art, architecture and philosophy have been released, one titled "Jaina Art and Architecture" in three volumes and the other "Aspects of Jaina Art and Architecture" in a single volume. By and large, the studies hitherto undertaken generally emphasize the regional or dynastic peculiarities of Jaina art and iconography or highlight the contributions made by some well known centres like Mathura, Deogarh, Mt. Abu, etc.

The book under review departs from the current practice and presents in one volume a comprehensive historical and cultural background of the emergence of the various Jaina icons and their concepts, the changes introduced from time to time and the bases for such changes which have been studied in the light of Jaina texts and traditions supported by the collateral evidence of art and epigraphy.

The book has seven chapters of which the first two are introductory and the next two provide a story of the emergence of the Jaina pantheon in a historical perspective and a site-wise analysis of the various categories of icons, revealing a regional pattern of evolution according to the Digam-

bara and Svetambara traditions. Chapters five and six discuss relevant details of the iconography of the Jinas, their attendant Yaksas and Yaksis, noting the monuments, sites and the museums where the images occur. The last chapter succinctly summarises the main trends of the iconographic development and is followed by useful iconological appendices, bibliography and a glossary of technical terms employed.

Carefully documented and well illustrated, the book presents a critical and comprehensive coverage of Jaina art and iconography and will be useful alike to the scholars, students and lay readers intersted in the subject.

—Krishna Deva

ESSENCE OF JAINISM by Dr. Jyoti Prasad Jain, Shuchita Publications, Sarnath, Varanasi, 1982, Pages 48, Price Rs. 4.00.

The small pocket book takes its place among many similar production that have come up during the past few years. It deals with the essence of Jainism, if there is anything that may be called the essence of a religion. The point of view is strictly Digambara. The essence is narrated in section one which describes a Jina from birth as an ordinary human till his liberation and his teachings he leaves behind. Although propounded by 24 teachers at different periods of time, none coinciding with another, the teachings are strikingly similar. Section two discusses Mahavira, the last of the galaxy of 24 who was a senior contemporary of Gautama Buddha. Indeed he was a historical person and has been copiously noticed in the contemporary, particularly Pali, literature. Section three contains excerpts from the Jina's teachings, 12 in number in the present case, though they could have been more, concluding with a prayer.

During the past few years since 1974, the Jaina spiritual slogan, also noticed in this pocket book, has been 'live and let live'. The reviewer has a sincere doubt whether a religion needs a slogan like politics where these are made to befool the public not to enlighten them. In religion these are to be silently practised. Secondly in Jainism one attains liberation strictly by dint of self exertion and hard penance and not by grace. So the concluding prayer where a devotee seeks 'refuge' at the feet of a noble Jina needs clarification. Will the Jina suitably respond ?

—K. C. Lalwani

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